

Things Ain't What They Used to Be

Music by *MERCER ELLINGTON*

Arranged by *ALAN BAYLOCK*

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

Thank you for your interest in this arrangement of this jazz classic! *Things Ain't What They Used to Be* is all about that swing! Be sure to listen only to the many wonderful Duke Ellington recordings of this tune, and the Belwin Jazz/Alfred demo version of this chart as well.

To have the proper feel, please play all of the repeated-note, eighth-note triplets very long and connected (i.e. mm. 1–4, mm. 53–55).

Make sure it doesn't get too heavy when the brass has the melody in mm. 17–24. Because it's written in unison and octaves, everyone can back off a bit. Similarly, be sure that the unison background figures at m. 41 and m. 70 don't overpower the soloists.

The sax section should soar during the soli passages (mm. 15–16, mm. 90–94)! Dynamically, they should at least be equal to the brass section in mm. 17–24. In a similar manner, the piano triplets in m. 86 and m. 90 should be played very strong.

As for the solos, feel free to base your improvisation on the written solos, or create new ones. The blues is a wonderful way to express yourself.

Thanks again!

—Alan Baylock

**Alan
Baylock**



Alan Baylock is quickly becoming recognized as one of the most creative young voices in the music business today. He is in demand as a composer, arranger, conductor, producer, instrumentalist, educator, and is the leader of the Alan Baylock Jazz Orchestra. He is the chief arranger for the renowned USAF Airmen of Note and "Jazz Composer in Residence" at Shenandoah University.

Baylock's music has been performed and/or recorded by jazz greats Freddie Hubbard, Michael Brecker, Joe Lovano, Paquito D'Rivera, Maynard Ferguson, Phil Woods, David Liebman, Arturo Sandoval, Kurt Rosenwinkel, Kenny Werner, Nicholas Payton, Nnenna Freelon, Tierney Sutton, Kurt Elling and many more. His eclectic talents have also led him to writing music for Roy Clark, Clint Black, Wynonna, Al Jarreau, Chaka Khan, Patti LaBelle, Spyro Gyra, Ronan Tynan, and symphony orchestras here and abroad.

Baylock's mastery of the art of jazz arranging and composition expresses itself in his incomparable technique, virtuosity, and an unquenchable desire to challenge and surprise. Along with explosive energy, ingenious reharmonizations, imaginative melodic, tonal and rhythmic expressions, Alan's creations beam with a sense of joy and soulfulness, and are a glimpse into the depth of the human spirit. An inspiring educator, Alan is regularly featured as guest artist, clinician, and adjudicator at jazz festivals, universities and high schools across the country. Many of his compositions/arrangements are published by Alfred Music.

CONDUCTOR
43708S

THINGS AIN'T WHAT THEY USED TO BE

Music by Mercer Ellington
Arranged by Alan Baylock

SHUFFLE $\text{♩} = 120$

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

Hi-Hat & SNARE

S.O. 1

2

+ FLOOR TOM

3

4

CRASH Cym.

5

6

87

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

PLAY ON D.S. ONLY

TIME - SWING HARD!

(KICK ON D.S. ONLY)

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CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

This musical score is for the song "Things Ain't What They Used to Be". It is a page from a conductor's score, labeled "CONDUCTOR" and "- 2 -". The score includes parts for vocalists and instrumentalists. The vocal parts are for Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The instrumental parts include Trumpets 1-4, Tenors 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time and features a key signature of one flat (B-flat). A large red watermark "Preview Only" is overlaid diagonally across the page. The score is divided into measures 7 through 14. The guitar part includes chord diagrams for (B7), Eb7, B7, and A15 B15. The piano part includes chord diagrams for Bb and Bb7. The bass part includes chord diagrams for Bb and Bb7. The drums part includes a simple drum set notation.

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TEN. 1
TEN. 2
TEN. 3
BASS TEN.
GTR.
PNO.
BASS
DRUMS

15 16 17 18 19 20 21

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CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

To CODA

(Eb7) Eb7 A13 A13 B13 D9 Gbm9 B13

SET UP (ENS.) FILL

22 23 24 25 26 27 28

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

29 PLAY 1ST TIME ONLY G7 SOLO 1ST TIME ONLY Q7 Q7 Q7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

(KICK 1ST TIME ONLY)

Q7 SOLO 2ND TIME ONLY F7 Q7

29 30 31 32 33 34 35 36

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CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Chord symbols: D7, C7, G7, F7, Eb7, Bb7, G7, Eb7, Bb7

Lyrics: (Suaos) me

Tempo/Performance: - 6 -

Rehearsal mark: 41

37

38

39

40

41

42

43

44



CONDUCTOR

- 7 -

THINGS AIN'T WHAT THEY USED TO BE

This musical score is for the song "Things Ain't What They Used to Be". It is a conductor's score, showing parts for various instruments and vocalists. The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked with a common time signature (C). The score is divided into measures 46 through 52. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bass Tenor. The instrumental parts include Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score features a variety of musical notations, including chords, melodic lines, and rhythmic patterns. A large red watermark "Legal Use Requires Purchase" is overlaid on the score.

46

46

47

48

49

50

51

52

2. 54

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

END SOLO

HI-HAT & SNARE

B.D.

+ FLOOR TOM

CRASH CYM.

53 54 55 56 57

58 PLAY 1ST TIME ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

QTR.

PNO.

BASS

DRUMS

SOLO 1ST TIME ONLY C7

SOLO END TIME ONLY Bb7 Eb7

B1a FILL (KICK 1ST TIME ONLY)

58

59

60

61

62

63

64

65

This musical score page includes parts for the following instruments and voices:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TEN. 1
- TEN. 2
- TEN. 3
- BASS TEN.
- GTR.
- PNO.
- BASS
- DRUMS

Chord progressions for the guitar part are as follows:

- Measures 66-67: F7, E7
- Measures 68-69: B7, F7
- Measures 70-71: B7

Measure 70 is marked with a circled 70 and the instruction "(Saxos.)".

Measure 71 includes the instruction "mf (Saxos.)".

Measure 72 includes the instruction "mf (Saxos.)".

Measure 73 includes the instruction "mf (Saxos.)".

Measure 74 includes the instruction "mf (Saxos.)".

Measure 75 includes the instruction "mf (Saxos.)".

Measure 76 includes the instruction "mf (Saxos.)".

Measure 77 includes the instruction "mf (Saxos.)".

Measure 78 includes the instruction "mf (Saxos.)".

Measure 79 includes the instruction "mf (Saxos.)".

Measure 80 includes the instruction "mf (Saxos.)".

Measure 81 includes the instruction "mf (Saxos.)".

Measure 82 includes the instruction "mf (Saxos.)".

Measure 83 includes the instruction "mf (Saxos.)".

Measure 84 includes the instruction "mf (Saxos.)".

Measure 85 includes the instruction "mf (Saxos.)".

Measure 86 includes the instruction "mf (Saxos.)".

Measure 87 includes the instruction "mf (Saxos.)".

Measure 88 includes the instruction "mf (Saxos.)".

Measure 89 includes the instruction "mf (Saxos.)".

Measure 90 includes the instruction "mf (Saxos.)".

Measure 91 includes the instruction "mf (Saxos.)".

Measure 92 includes the instruction "mf (Saxos.)".

Measure 93 includes the instruction "mf (Saxos.)".

Measure 94 includes the instruction "mf (Saxos.)".

Measure 95 includes the instruction "mf (Saxos.)".

Measure 96 includes the instruction "mf (Saxos.)".

Measure 97 includes the instruction "mf (Saxos.)".

Measure 98 includes the instruction "mf (Saxos.)".

Measure 99 includes the instruction "mf (Saxos.)".

Measure 100 includes the instruction "mf (Saxos.)".

The musical score is arranged for a full band and vocal ensemble. It includes parts for Alto 1 and 2, Tenor 1 and 2, Soprano 1, 2, 3, and 4, Tenor 1, 2, 3, and Bass Tenor. Instrumental parts are provided for Guitar, Piano, Bass, and Drums. The score is in 4/4 time and features a key signature of one flat (Bb). Chord symbols such as F7, C7, G7, Eb7, and Bb15 are placed above the guitar and piano staves. The vocal parts feature melodic lines with various ornaments and phrasing. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.

74

75

76

77

78

79

80

81

2. 83 SHOUT!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

END SOLO
PLAY 1ST TIME ONLY

F7

F9

A7(#9)

B7(#9)

A7(#9)

B7(#9)

Bb15

D7(#9)

E7(#9)

A7(#9)

B7(#9)

SOLO

BIG FILL

FILL

82

83

84

85

86

87

88

89

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

1. | 2. D.S. AL CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *b7(b9)*

PNO. *SOLO*

BASS

DRUMS *FULL*

90 91 92 93 94 95 96

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

♩ CODA

The musical score is arranged in a standard orchestral layout. The vocal parts are at the top, followed by instrumental parts. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. The instrumental parts include Tenor 1, Tenor 2, Tenor 3, Bass Tenor, Guitar, Piano (PNO.), Bass, and Drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts have lyrics written below the notes. The instrumental parts are written in standard musical notation. The score is divided into measures, with measure numbers 97, 98, 99, 100, and 101 indicated at the bottom.

97

98

99

100

101

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This musical score is for the song "Things Ain't What They Used to Be". It is a conductor's score, meaning it contains parts for all instruments and vocalists. The score is written in G major and 4/4 time. It spans measures 102 to 107. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bass. The instrumental parts include Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark "Legal Use Only" is overlaid diagonally across the page. At the bottom, there are measure numbers 102, 103, 104, 105, 106, and 107. The word "Solo Fill" is written above the drum part in measure 105, and "Fill" is written above it in measure 107.

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